

1982 COMIC ART CONVENTION



POLLARD

READ MARVEL COMICS AND STAND OUT IN A CROWD



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**Phil
Seuling's
15th Annual
1982 COMICART
CONVENTION**

**July 3, 4, 5 Sat.-Mon.
New York Sheraton
56th Street & 7th Avenue**

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COMICON '82



WITH ALL
GOOD WISHES
FROM
**ARCHIE &
STAFF**

THE INNOVATIVE RALPH BAKSHI

The animated film is as old as the twentieth century, as most of us know. The animation pioneers began to manipulate reality on a frame-to-frame basis almost as soon as motion picture projections were invented. As a matter of fact, after seeing the films of Georges Méliès you may well imagine this brilliant man sitting with care of film on his lap outside Edison's door, impatiently tapping his feet, waiting for a projector to be invented so he could show his work. By 1911 the world had already seen and loved Winsor McCay's *Gertie the Dinosaur*. In this perspective, how odd it would seem to call Ralph Bakshi, whose first full-length feature appeared in 1972, an innovator. Yet he is, unquestionably.

The 1930's and 1940's were the golden days of big studio animation, with MGM, Disney, Warner Brothers, and others turning out a steady stream of fine material. But little difference showed in the end product. Whatever progress was made was technical. There was very little growth of the animated film as an art form, little extension into new areas of expression, little pushing back the story-telling limitations of the medium. When an animated film was judged, the basis of evaluation was how well the process was made to work. And they were glory years, the 30's and 40's, a time of magnificent technical accomplishments.

Almost all of this accomplishment went into retelling fairy tales, or making comedy shorts. For anything else, there was live action. It was Ralph Bakshi, raised on Hollywood animation, immersed in the production of this familiar product for his entire professional career, who made radical changes in the history of the animated film.

For years his restless mind had sought a way to express some very personal ideas, among them memories of a Brooklyn upbringing where the street was his teacher. How could he communicate the strength gained from fiction with other races, nationalities, traditions? How could he explain how the hot life-blood that made

the city live was the flow of people through the streets? He had the vision of a poet. But his means of expression was the cartoon. Something had to give.

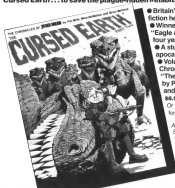
The turning point was his studio's successful acquisition, at Bakshi's insistence (and persistence), of *Fritz the Cat*, the underground creation of R. Crumb. Crumb's views were readily expressed through Fritz, a selfish, manipulative, existentialist cartoon cat. But that was on paper, which made all the difference. Fritz was read by people who could read, chose to read, and were politically likely to be reading the journals in which *Fritz* appeared. Film on the other hand is universal.

The difficulties were easily apparent. Bugs Bunny is likable, Fritz is vile. Tom and Jerry bobbed for apples, Fritz was on drugs. Mickey and Donald lived in Disneyland, Fritz roamed the rather parts of the city. Bakshi made Fritz his, even to the point where Crumb objected to the fine finished product. How could he fail to object when another man's vision superseded his own? Bakshi had found his means of expression, a voice to reach his audience.

If Fritz were one-of-a-kind, it would have been a milestone. It would have signaled the opening of new territory for animators to explore, now that sex and death and grown-up humor were acceptable ingredients for full-length feature cartoons. Satire, social commentary, contemporary ideas — all were now within animation's purview. And as director-producer-author of the film, Bakshi's reputation was historically secured.

It is a mark of the man that the most avid explorer of the newly established potential was Bakshi himself. He was capable of commercial efforts like *Lord of the Rings* and *Wizards*, but he is identified by his New Directions animated films, *Bakshi is Coenston*, and *Heavy Traffic* and *American Pop*. He is still the trail-blazer, out in front establishing pathways and arriving first at new vistas. He is the quintessential director creating shapes to his design out of amorphous elements. And he is, probably always will be, first and foremost, an innovator.

An impossible mission... across the mutant-infested wastelands of the Cursed Earth... to save the plague-ridden inhabitants of Mega-City Two.



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Vol. 1. "Judge Dredd" by John Wagner and Brian Bolland. 64 pages. Ten of Judge Dredd's most dangerous cases. \$7.95 plus \$1.50 P&P.



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2. The Robo-Hunter File Vol. 1. "Robo-Hunter Book One" 80 pages. Robo-Hunter's first offworld assignment is on a planet taken over by robots. It may be his last!

BRIAN BOLLAND



You will know Brian Bolland's work much better in coming months. Although he is one of the world's best comic artists, the predominant portion of his work has been done in England. We have had little enough chance to see the results of his efforts.

But things are changing. Brian's work has been seen in the backup features in DC Comics for about a year. Advertisements for the new *Forbidden Planet* bookstore are brightened by his "family" of aliens. And soon to come is the new DC title *Carnegie 3000*, a futuristic story of King Arthur. (Look at the cover of this Program Book for a preview.)

The result is foreseeable. Regardless of their international reputations, few comic artists have reached top popularity in the United States. We seem to insist on judging artists by work we can watch on a regular basis. Don't be surprised if the next star in the comic art heavens is Brian Bolland. Few people deserve this recognition more.





FORBIDDEN PLANET

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THE BANDAI CORPORATION

The Comic Art Convention is pleased to welcome Japan's largest toy company, which will present a display of its newest products (in the Grand Ballroom dealers area). More than any leisure product from across the Pacific, the beautifully designed robots with their color, craftsmanship, and ingenuity have captured our interest.

Have you seen these solid metal (not plastic, not tin) delights? Each one has its own personality and identifying gimmick. Compartments swing open from their chest cavities, revealing cannons, rockets, even vehicles.

Arms, legs, legs detach and reassemble into fighting machines. Though the origin of these super-toys can be found in Japanese animated cartoons, their attractiveness speaks for itself. Are these robots a new collector's obsession?

Probably yes, but their appeal is more widespread. We can expect these quality products to be popular with everyone and to be available everywhere.

But for now we are glad to have this privileged advance look at the best of the new line.

1982 COMICART CONVENTION

RENT-AN-ALIEN

You say you saw C-3 PO when you were at last year's convention? And you enjoyed watching the antics of Muffin? Then of course you've met the company called Rent-An-Alien, and the two permanent members of that organization, Peter Mosen and Angelique Trouwens. Not only were they inside those beautiful costumes, they made them. And they are here again this year, for your amusement.

Look at those outfits up close. That's no quickie job done with crepe paper and glue! Attention to detail is the hallmark of Rent-An-Alien as you'll see. Be sure to see their display of masks here at the Convention, and drop by at one of Peter's lectures on how to make your own costumes. And be careful! Don't step on Angie.....er, I mean Muffin!

DC IS ON T



THE MOVE!



ARION LORD OF ATLANTIS™
By Paul Rupperberg & Jan Duursema



THE DARING NEW ADVENTURES OF
SUPERCIRL™

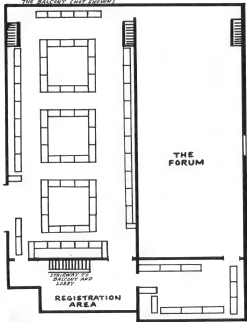


BLACKHAWK™



**THE NEW
DC COMICS.
WE'RE ON THE MOVE
IN '82.**

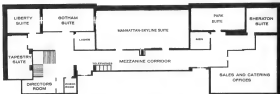
STAIRWAYS LEAD TO
THE BALCONY (NOT SHOWN)



MAP OF LOWER LOBBY



The New York Sheraton Hotel



MEZZANINE FLOOR

ABOVE

MANHATTAN SKYLINE SUITE	ALL DAY FILM PROGRAM
GOTHAM SUITE	SCIENCE FICTION ART EXHIBITS
LIBERTY SUITE	EMATEE ART EXHIBIT
	SYD HEAD "SPINNER" FROM <u>BLADE RUNNER</u>
PARK SUITE	BAKSHI PRODUCTIONS ART DISPLAY
SHERATON SUITE	DC SUITE:
	PORTFOLIO APPRAISALS
	SYNOPSIS SESSIONS

OPPOSITE PAGE (LOWER LOBBY)

HALLROOM	DEALERS AREA
	BANDAI ROBOTS DISPLAY
FOURTH	AUDIENCE EVENTS:
	AUCTIONS
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	INTERVIEWS
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112 pages
10 1/4 inches
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Ivory paper
Available
May 1, 1982

Throughout the course of this major American illustration, his line work revealed his bold-color paintings for the attention and delight of magazine and book readers of the day. Whimsy, fantasy, irony, and adventure were his favorite topics, and today we laugh at the poignantly he depicts, wistful at the scenes he denotes, and are carried away on his flights of imagination, just as his wondering audience at the turn of the twentieth century.

Only rarely do we have the opportunity to see Parrish at his black-and-white best, especially since so much attention has been paid to his color work. Here is your chance to rectify this oversight.

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Please send me _____ copy(ies) of *Black & White*,
being the Early Illustrations of Maxfield Parrish.
☐ \$14.95*, papercover: \$8.00 per book, postage.
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JIM SHOOTER

For Jim Shooter to be effective as Marvel Comics' editor-in-chief, he has to be able to answer the demands of the corporation executives for whom he works. What efforts are we making to widen our market? Why do we have so many (or so few) titles? Is this operation cost-efficient?

And he must know his industry and its demands thoroughly, because printers can be insistent about their needs. Will we have this book in time for its scheduled press time? Are the separations being shipped? Did you leave the title off the cover deliberately?

Not to mention the creative staff's need for attention. Why can't we do a Death of Spiderman issue? Must I per-

chase that Idiot's story? You don't really think I can finish making this in time, do you? Are the checks in yet?

And bless us all, there are the fans. Will the Hulk ever marry the Wasp? Who's stronger, the Thing or Auntie May? Why aren't comic books ten cents, like my father said they should be? Can I work for Marvel if I learn to draw?

Oddly, unexplainably, Jim Shooter is effective. He does have the answers. And through it all he maintains a quality of production and keeps a cool head.

We are especially glad to have him as a guest of the Comic Art Convention. He has always, in addition to all his responsibilities, been a friend to us!

1982 COMICART CONVENTION

SYD MEAD

The sub-title on Syd Mead's book, *Sceneline* identifies his work as "steel culture." Culture means fashion or design and that's an accurate description of Mead's work. He is certainly a painter of true excellence, but it is his imagination which sets him apart and identifies his work.

For years Syd Mead has been the automotive industry's inspiration for the future. The sleek lines of his sports cars, urban vehicles, work vehicles, even his anti-gravity car models have put the dreams of the future into visual terms.

Now the general public has come to recognize his brilliance. First, came the book of his paintings, *Sceneline*. Then came his designs for the Spinner police vehicle for the film *Blade Runner*. Now, with public recognition beginning to match his private reputation, Syd Mead is at the top of his career. We welcome him to our Convention, and we are especially pleased to have on display the Spinner model itself.

The "SPIRIT of KUNG FU"
Repertory Group &

The
School of
DRAMATIC
and
MARTIAL
ARTS

PRESENT:

MARTIAL ARTS EXHIBITION

at the 15th ANNUAL Phil Seuling's
COMIC ART CONVENTION • July 5th

A DRAMATIC presentation of

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Sifu RICHARD REYES
STEVE VILLALBA
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RICHARD E. BUCKLER
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CARLOS RIVERA
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FRANK MILLER

There comes a time for each of us when everything falls into place. We say the right words, our clothes hang right, money is of no concern and life is served up on a silver platter with rose-petal trimming. Why? Who knows. If anyone could figure out how it happens, we would all be gods. You've witnessed baseball players who go through such a spell. A hitter might blaze brightly for a week during which time fielders can't reach his hits, batters carry just far enough to go over fences, and he belts every pitch he swings at. Pitchers have entire seasons when losing seems impossible and they are awesome and invincible.

The charm can even last a lifetime. Singers or musicians can seemingly soar forever. We are now seeing the beginning of such a time for an artist, Frank Miller. Look at *Daredevil* or any story he has drawn in the past few years. Does he have bad days? Does he short-out? Are there any false brush-strokes there? For the time being

yes, make any changes in his work which would improve it?

Frank Miller right now is the comics artist all artists would like to be. The excitement is there in his work, not tacked on as it so often is, with torrents of words. The pacing is smooth; his finest work is not buried in meaningless rushes of action-for-the-sake-of-action. Here is story-telling by a man who could as easily be a top-level film editor. He knows what must be in each panel. He knows, better yet, what to leave out for the sake of clarity.

Some reasons for his success are easy to define. He has trained himself in the techniques of his trade, and he is obviously an intelligent man whose understanding of the human condition can be seen in his work.

But let's not forget the charm. Or the touch of magic. Or whatever it is. Frank Miller has it now and may it continue forever.



AUTOGRAPHS

number 606

FR. 400M3M OF TODAY MOST EXCITING NEW DISCOVERIES
OF 1988. ORDER YOUR COPY TODAY'S EDITION TODAY!



COMICS YOU V



TM and © DC COMICS INC. 1982

CAMELOT 3000™

By Mike W. Barr,
Brian Bolland & Bruce Patterson

AR
By Paul

WANNA READ

At the new DC, we're anxious to know what our readers think about what we're doing.

That's why we're selecting twelve fans to participate in a group session. We'll be asking them to make suggestions and offer comments about our comic books.

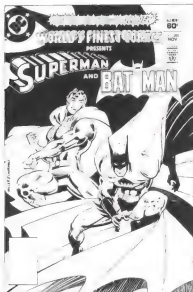
The reverse side of this flyer contains a ballot. Clip it and fill it out. Then drop it in our New DC Ballot Box in the main reception area. Keep the remainder of this as a souvenir.

At 3 PM on Monday we will hold a drawing in the panel room. Twelve fans will be selected to participate, and will be given directions to the session room. You must be in the audience to be selected.

As a special thank you for helping out, the twelve participants will receive a set of DC mini-posters, as well as a word of thanks in the pages of DC's comics.

So talk to us -- and we'll do what we can to produce comics you wanna read!





ON SALE AUGUST 26



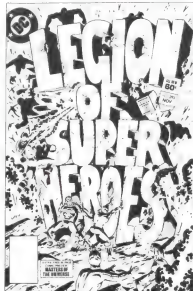
ON SALE AUGUST 12



ON SALE AUGUST 26



ON SALE SEPTEMBER 16



ON SALE AUGUST 19



ON SALE AUGUST 19

Deposit this coupon in the DC ballot box in the main registration area.
 YES! I will participate in the COMICS YOU WANNA READ group session if selected on Monday. I understand that I must be present when names are called or forfeit my right to participate in the group session. Any ideas generated at the session used by DC Comics will be owned by DC Comics.

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ADDRESS _____

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TRON

COMING FROM WALT DISNEY PRODUCTIONS, SUMMER 1982

Contact: Michael Bonifer
Publicity Department
(213) 840-1228

COMPUTER IMAGING - WHERE ANYTHING GOES

Picture two solid spheres which hover motionless in midair, pass through one another, then melt into pools of electricity. Imagine a cityscape at night that metamorphoses before your eyes into computer circuitry pulsating with energy. Such images -- and infinitely more -- are possible with the hottest new tool in cinematic special effects: Computer imaging.

Objects and landscapes generated by computer are an integral part of "TRON," a futuristic adventure from Walt Disney Productions which will be the first feature film to use computer imaging extensively. While other films -- such as "Westworld," "Star Wars" and "Looker" -- have made dramatic use of computer effects, "TRON" uses computer imaging to create what the film's writer-director Steven Lisberger calls "a counterfeit reality."

The inspiration of Lisberger and producer Donald Kushner, "TRON" will combine live-action characters and state-of-the-art optical effects with computer generated images. The result is an electronic world where video warriors and computer programs battle for survival.

"We had played all the video games," says Lisberger. "And when we investigated computer art, we realized that by combining the concepts of electronic games and computer imaging we could bring something to life that hadn't been there before."

"TRON's" computer images are largely the production of Information International Inc. (Triple-I) of Culver City, Ca., and the Mathematical Applications Group Inc. (MAGI) of New York. Their art is executed on digital computers, which manipulate pulses of electricity, as opposed to analog computers, that operate by varying the strength and frequency of electrical waves. Very simply, one of the ways digital art can be created:

An artist's rendering of an object is plotted in three views (top, side and bottom) on a large sheet of graph paper. Those drawings are "fed" to the computer, which then knows the measurements of the object in three dimensions. The object's frame-by-frame movement in a film can then be choreographed.

Each frame must next be given color and texture. This is done by assigning a color and intensity to each point of light -- or pixel -- on a special computer screen. "It's no different from the way they light the big billboard on Times Square, insists Larry Elin, who heads the MAGI team on "TRON," "except that the billboard has maybe 8,000 lights and one of our monitors can have over two million pixels."

For every frame of film, each pixel on the monitor must be assigned several values. Two million pixels, each with color and intensity values, multiplied by the 24 frames it takes for one second of film totals nearly 100 million bits of information for screen time that would be missed in the blink of an eye.

But it can be worth the effort, says Richard Taylor of Triple-I: "For objects simulated in a computer there are no laws of physics. Each time you sit down to create a computer image, you are setting completely new rules for reality. That's what 'TRON' is all about."

In color by Technicolor, "TRON" stars Jeff Bridges, David Warner, Bruce Boxleitner, Cindy Morgan and Barnard Hughes. The film was written and directed by Steven Lisberger for producer Donald Kushner and executive producer Ron Miller. Buena Vista releases. Filmed in Super Panavision ® 70.

#####

THE NEW DC WILL MAKE YOUR SUMMER SIZZLE!

This summer, the most sensational new series of all will be exploding your way from the new DC—and we wanted you to be the first to learn all about 'em!

ARION, LORD OF ATLANTIS

A wizard without peer in a time when magic ruled the Earth! This is: Arion, Lord of Atlantis*! Now the master mage bursts from the pages of *The Warlord** into a mind-numbing magazine of his own! Scripted by Paul Kupperberg and illustrated by Jan Duursema, this is a comic book experience not to be missed!



*Arion is a trademark of DC Comics Inc. © 1982

FANTASTIC ADVENTURE IN THE FUTURE IN A FANTASTIC NEW FORMAT!

Legend has foretold that, in the hour of its greatest need, King Arthur will return to his beloved Britain. Now, in the year 3000, that time has come! With Earth under siege by a race of conquering aliens, the resurrected King and his knights of the new Round Table lead a desperate battle to regain our world!

Yet the most exciting news about **Camelot 3000*** is our new format! Printed on extra-high quality white paper, using incredibly vibrant colors, **Camelot 3000** will also be comicdom's first maxi-series, twelve full issues of fantasy, legend and science fiction at its very best!

Written by Mike W. Barr, the talented scripter of **Green Lantern***, illustrated by Brian Bolland, the British artist who has created a following for **Judge Dredd** on both sides of the Atlantic, and embellished by Bruce Patterson, fresh from his year-long stint on **Legion of Super-Heroes***, **Camelot 3000** is a series you dare not miss!

CAMELOT 3000

Available only on a limited basis. Be sure to ask for it where you buy comics!





AND THE ACTION KEEPS ON COMING ALL SUMMER LONG FROM THE NEW DC!

MASTERS OF THE UNIVERSE

He-Man[†] and Battlecat[†] are among the mightiest of the Masters of the Universe[†], and Skeletor[†] is their sworn enemy. They vie for the possession of the amazing power swords—and the right to rule Etemia[†]!

Be sure to look for a special free Masters of the Universe insert comic in many of the new DC's titles on sale in August! And don't dare miss the spectacular mini-series beginning a month later!

[†]Indicates Trademark of Mattel, Inc.



The two most popular groups of all, The Titans and The Legion, star in multi-part sagas this summer! One climaxes in Titans Annual #1, the other in Legion #294, a specially-sized book for only \$1! And Marv Wolfman and Gene Colan chronicle the occult adventures of the strangest new team of all—The Night Force[†]!

THE NEW DC—WE'RE ON THE MOVE IN '82!



SPACE:1999

ALLIANCE



The International Space:1999 Alliance is a non profit fan service organization dedicated to the British TV series Space:1999 and to other Gerry Anderson productions such as UFO, Stingray and Thunderbirds. We also support all quality science fiction and fantasy productions.

The Alliance board of directors is made up of the president(s) and six section representatives who donate their time and effort to maintaining contact with and providing information to the members of all ages in 38 states in the U.S. and in Canada, England, Japan, Australia, Sweden and Denmark.

At the end of each Alliance year many of these members together with nonmembers interested in Space:1999 and other quality SF productions attend the annual Space:1999/Science Fiction Con. Here they renew friendships made at the first four cons and make new friends while viewing Space:1999 episodes, SF films or attending any of the many other events scheduled during the con. (for more on Con 5, see other side) One of the major features of the con is our charity auction. Here some rare and/or unusual science fiction items are auctioned to the highest bidder. The majority of the proceeds from this auction are donated to charity. Donations from the past 4 years have gone to Children's hospitals in Columbus, Ohio; Pittsburgh, Pennsylvania and Atlanta, Georgia.

Alliance operating funds are raised through member dues and by sales of Space:1999 merchandise such as 3 1/2 x 5 color photos, photo stamps and stationery. All funds are used for newsletter publication, postage costs, promotional flyers and for additional Space:1999 items.

MAIN COMPUTER

All members receive the Alliance newsletter-Main Computer. Main Computer contains member letters and reviews, current "sightings" of SF personalities at work, Space:1999 related fan club listings, opinion polls, personal ads, occasional games, puzzles and quizzes, merchandise lists and periodic convention updates. Advertising space and rates are available from the Alliance address below. Special rates for members.

MEMBERSHIP DUES

Yearly dues are \$6.00 (U.S. and Canada) and \$10.00 (overseas). Six month dues of \$3.00 (U.S. and Canada) and \$5.00 (overseas) entitles you to the April through July issues of Main Computer. Dues pay for the Main Computer newsletter, bimonthly through April, then monthly with special con updates until the convention. Membership cards are also issued. One of the added benefits of membership is contact with other Space:1999 and Anderson fans around the world.

NAME _____ ADDRESS _____
CITY _____ STATE (PROVINCE) _____ ZIP _____
COUNTRY _____ OCCUPATION (OPTIONAL) _____
AGE (OPTIONAL) _____ PHONE (OPTIONAL) _____

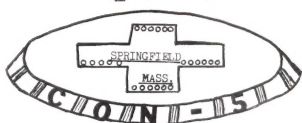
USE THIS FORM OR SEND A COPY TO KEEP THIS FLYER FOR INFORMATION.
SEND TO: INTERNATIONAL SPACE:1999 ALLIANCE/DEPT. F-1/86 FIRST ST./
NEW LONDON, OHIO 44851-1196 USA

Please make check or money order payable to the International Space:1999 Alliance. Payments MUST be in US currency and payable through a US bank or post office.

If you desire more information, write the address above and enclose a stamped, self addressed envelope.



SPACE:1999



This year's convention is being held the weekend of July 30-August 1 in Springfield Massachusetts at the Springfield Marriott hotel.

As in the past four cons, this year's con will have special star speakers, a costume party and contest, an art show/contest and auction, fan club meetings, charity auction of SF collectibles, guest star attended banquet (seating limited to 100), role playing games room, a Space:1999 episode and SF film room, an amateur film contest, autograph sessions and discussion panels. Continuing a trend started last year, we will also have several of the popular arcade type video games on the con floor. In addition, this year (perhaps for its only appearance) we will also have a special exhibit entitled Space City USA (for the previous Space:1999 exhibit in England). This room will contain actual models of the spaceships, and some of the costumes, artwork and other props from the Space:1999 TV series. There is also a good possibility of obtaining some original models from movies such as Alien, Outland and Empire Strikes Back. We hope to be able to set up each item in the exhibit individually on Sunday for anyone who wants to take photos of these items. This will depend on the number of items, crowd attendance and the behavior of all involved since many of these items are fragile and one of a kind.

At this time we have received tentative acceptance from Martin Bower. He created about 50 different models for Space:1999 and has also worked on models for the TV series Dr. Who and Blakes 7 in England and also on models for the movies Alien, Outland and Flash Gordon. For more info see articles on Martin in Starlog issues # 29 and 40. Tentative acceptance also received from Barry Morse. Other than his role as Victor Bergman in Space:1999, Barry is most remembered for his portrayal of Lt. Gerard in the TV series "The Fugitive". There is also a good possibility that Gray Morrow will be on hand with original art work for display and possibly for sale. Mr. Morrow was the Space:1999 1st year promotional artist and art editor for the Charlton B & W books. The final number of stars we invite will depend on the convention attendance and on the rising cost of airfares. Final guest lists and additional events will be listed in our newsletter (see other side) before the convention. *Additional Tentative Guests:* Sarah Douglas of Superman the Movie, Superman II and Space:1999 episode "A.B. Chryselis"

Con membership rates are for adults: \$15 until May 31 and \$18 after May 31 and at the door; persons under 14 are \$8 until May 31 and \$12 after May 31 and at the door. Banquet tickets are \$25 each at all times. (while available, limited attendance) Non attending membership is \$10 and entitles one to a program book and a post con report. For more information contact the Alliance or Chris Landry/12 Maplewood Terrace/Springfield, MA 01108. For dealer information contact Ed Miarecki/P.O. Box 1838/Springfield, MA 01101.

The Marriott is a 265 room hotel located close to many of the cities sightseeing attractions such as the basketball hall of fame and the Quadrangle (4 museums of science and history). It is located just off a major interstate highway and is within walking distance of the bus terminal and Amtrak station. It is 20 min. from Bradley International airport with hourly shuttles from the hotel. Parking at the hotel is \$2 per day. The hotel is also part of the Baystate West shopping mall (90 store mall). The hotel has in-room movies, car rentals, indoor/outdoor pool and exercise rooms and saunas. Con room costs are: Sing-\$40/night Dbl-\$46/night Trpl-\$52/night Quad-\$58/night Suite-\$165/night Credit cards honored: Visa, Master Charge, American Express, Diners club. If paying in cash, you must pay when you arrive.

Rooms must be booked at least 3 weeks in advance to assure confirmation. Reservation must be made by postpaid hotel cards which can be obtained from Chris Landry at the address for him above.

